

The Most Astounding Motion Picture Ever Filmed— "The Invisible Ray"



Ruth Clifford, 19-Year-Old Frohman Star—
"The Sweetest Girl in Pictures."

Jack Sherrill, 21-Year-Old Frohman Star—
"The Fighting Juvenile of the Screen."

Ruth Clifford and Jack Sherrill, co-stars, ably assisted by a company of experienced and skillful motion picture actors and actresses—representing the art and temperament of 19 different nationalities—have just completed "The Invisible Ray," a picture conceded by experts to be the most wonderful serial ever produced. It was written by Guy McConnell, the famous author, and one of the most capable and prolific scenario writers in the world. He and the production manager of the Frohman Amusement Corporation worked together night and day for 11 weeks to reduce the story of "The Invisible Ray" to a compact, interest-holding, thrilling scenario. Miss Clifford and Mr. Sherrill, as well as many members of the company, underwent the severest tests of physical courage in this startling and scientific production, which will be exhibited in all countries.

The Details of the Making of a Great Motion Picture Serial

make, in themselves, a sensational story which you will like to read because it gives you some idea of what you may expect when you see "The Invisible Ray" in your home town.

"The Invisible Ray" deals with the discovery of an unknown force, the use of which could either wreck the universe or set it as a panacea for every known ailment. It comes in the possession of a band of criminal scientists, known as "CRIME CREATORS," but it is impossible for them to use it without possessing the formula. In the production, the identity of the five principal characters is unknown, and the climax of the story is regarded as the most astounding revelation ever seen in a serial. It took 34 weeks to film this great picture.

The company, starting in New York City with the opening episodes, traveled as far west as Los Angeles, Cal., and as far south as Miami, Fla.

124,180 feet of negative were used—23 miles plus 1,740 feet, to be exact.

124 hazardous feats were staged and photographed.

One of these was a dive into the ocean from an airplane going 80 miles an hour and 200 feet up in the air.

The various feats involved the use of railroads, drawbridges, aeroplanes, motor-boats, yachts, automobiles, land-slides, cliffs, a light-house, a schooner, a government yacht—and a varied assortment of buildings including armories, tenement houses and private residences.

Three structures were blown up, and three-quarters of a mile of caves, or underground passages, were built.

Two automobiles were destroyed and the side of a mountain was blown up.

of dynamite were used

interior sets represent the writing rooms and the office of the Mason Hotel at New York, Fla., and the Commodore Hotel in New York City.

An exact duplicate of the Columbia University Chemical Laboratory was built and destroyed. Messrs. Reinhardt, Earle and Peacock, the camera experts employed in the making of the serial, devised no less than 52 original photographic effects that have never at any time appeared in any motion picture.

1488 "still" photographs were taken.

3840 individual meals were served under difficult conditions to the principals and cast while on location taking exterior scenes.

11 different makes of automobiles were employed ranging from a

Ford truck to a Rolls-Royce limousine.

Miss Clifford, the star, used 30 changes of costume—from boy's attire to rags and to ball gowns.

51 interior sets were specially built, each one of which was well papered, decorated and completely furnished.

The enormous financial returns that are received from serials are easy to explain. Having seen one installment, the motion picture "fan," bending to the laws of Nature, is keen to see the solution of that installment and of the entire story as well, and, therefore, patronizes the same playhouse weekly.

The Frohman Offices are flooded with letters from theatres all over the world eager to book "The Invisible Ray."

RUTH CLIFFORD

Ruth Clifford, the 19-year-old Frohman star, was born at Pawtucket, Rhode Island. She was an orphan at 11 years of age, but she was a lucky orphan, because two young aunts—sisters of her mother—Catherine and Gertrude Valerie (also active in the motion picture world)—Miss Catherine playing under the name of Wallace) took her in charge, giving her loving care. They all live together at Hollywood, California.

Before taking up her home in California, Miss Clifford first attended St. Mary's Seminary, Bayview-on-the-Narragansett, and afterward the Ursuline Academy, New York City.

While going to and from her home to the Academy, she passed the Edison studio on Decatur Avenue. There moving pictures produced there aroused her keenest interest.

Almost every day, as she passed the studio, she peeped through holes in the fence, trying to get a glimpse of the actors and movie scenes. Her enthusiasm for the movies was born right there.

One day, the Edison director saw her looking through a hole in the fence, and being impressed with her beauty, asked her if she would like to try to fill a part in a motion picture. She was so pleased to think she might act in a movie, that she told the director she would run right home and ask her aunts about it. She did rush home and right back again, and told the director, "They say it's all right."

The first part she took was that of an angel. She thought she was making a failure, but she was not. The director said she did splendidly. He also said she might bring her school friends some day to see the picture.

She took several of her friends

to see it, but she was so timid about her part in the picture that she slipped out of the studio unnoticed while it was being shown. Her school-friends (they were all young children like herself) afterward said to her: "Oh, you look beautiful in that picture, Ruth; you are wonderful!"

The point about this is that Ruth Clifford, first part in a motion picture fitted her character then, and fits it now, because this little lady lives the life of a clean-thinking and clean-living, honest American girl. Furthermore, she is modest, painstaking, serious about her work, and her best efforts never wholly satisfy her. This means efficiency and pride in her work. Afterward, Miss Clifford starred in 20 BLUEBIRD FEATURES under the direction of Mr. Rupert Julian.

Speaking of BLUEBIRD, Miss Clifford is a special favorite of Maurice Maeterlinck and Madame Maeterlinck, who are "movie fans," as we call them in America. They both speak glowingly of the artistic work of Miss Clifford. They say she is one of the four great motion picture artists in America.

Madame Maeterlinck said of Miss Clifford: "She is so beautiful that she creates sunlight around her—even in the darkest corner."

Miss Clifford has not been spoiled by her success on the screen. She is wonderfully modest about her triumphs. She takes her work as a matter of course—a duty—and she does it with wholeheartedness, dignity and character.

She receives bushels of letters—yes, thousands of them—from admirers in all countries. She has received more than one thousand letters from admirers in Japan alone. When asked if she had received proposals of marriage by mail, she laughingly said: "Oh, yes, many of them—but I got one the other day from a man in Sweden who said he was out of work and he thought maybe I would like to marry him and take care of him. He wrote that he was a very nice man and would be a good husband. Probably he would be. At any rate, he was honest, which is more than most of the aspirants to my hand, heart and pocketbook are."

"I suppose I will marry some day, but not until I have reached the peak in my profession. I feel that I owe it to the world to give freely of my talent, such as I have—and there is always one beautiful thought with me in my work and that is that the motion picture goes to all peoples, everywhere in the world, and they can see me act, at prices they can afford to pay."

Ruth Clifford is popular—she is

idolized by her friends—she is greatly admired by "movie fans" the world over.

JACK SHERRILL

Jack Sherrill deserves the title of "THE FIGHTING JUVENILE OF THE SCREEN." He is absolutely fearless and he is also absolutely tireless.

Many chances have to be taken in the production of a motion picture. Sometimes the risk is so great that this or that actor or actress fails to perform his or her part well, but Jack Sherrill neither fails nor quails!

He is not a bit conceited about his work; he knows it has to be done and he does it.

He is now his own director, besides being a star in the Frohman company. If for any reason a member of the company fails in his or her work, or if the camera men do not get the picture right, he volunteers to take the part himself—not because he thinks he can do it better than the one assigned to it, but because it must be done, that's all, and he is there to do it.

He directed with amazing ability the making of the great picture, "The Invisible Ray," which is so wonderful that it has astonished the critics of the screen drama. He and Miss Clifford, as co-stars, have sure enough brought to themselves and to the Frohman Amusement Corporation fame and gold as a result of their fine work in "The Invisible Ray."

While Jack Sherrill (he is only 21 years old) is the youngest director in the motion picture business, his long experience as a star and his close study of the methods employed in producing great pictures equip him as a competent director with initiative and force. He is a natural leader, as well as a natural actor—an unusual combination.

At a luncheon given in honor of Maurice and Madame Maeterlinck, the Madame expressed a desire to have a test made of herself in a studio, she saying: "I have never acted before the camera."—whereupon Jack Sherrill arranged to have her take part in a few short scenes. He supervised her make-up and directed her in her acts.

The next day Madame Maeterlinck wrote to Jack Sherrill as follows:

"I want to thank you again for your kindness to me yesterday during my first experience in an

American cinema studio. I was afraid that my inability to speak English would make it difficult to work together intelligently, but to my surprise, your expressive gestures and vocal intonations were so perfect that words were unnecessary to convey your meaning. Thanking you again for your patience and help, I am, Sincerely yours, (Signed)

"REURE MAETERLINCK."

Members of the Frohman company tell of the thrills that the work of Jack Sherrill gave them in the making of "The Invisible Ray" serial picture. If they were thrilled, what will happen to the people who see the picture?

Mr. Sherrill's mother follows him wherever he goes, and with some anxiety, too, for she never knows what her son, Jack, will do next, so every day brings her a variety of emotions. She is always around to cheer him, to smile on him, to make him feel that nothing could happen to him, no matter what chances he takes, so long as she is near.

As an illustration of how Jack Sherrill substitutes himself to perform a hazardous stunt assigned to somebody else, his mother told some friends, when the company returned to New York from Jacksonville, Florida, where several of the 15 episodes which make up "The Invisible Ray" were completed, the following story:

"Jack jumped on a moving train and climbed to the top of a box-car, where he signaled an airman to come down and get him and rush him ahead faster than the train was moving. He was on a swift journey to overtake the abductors of the heroine, Ruth Clifford, who had been spirited away in a fast automobile.

"The airman piloted his machine over the swift-moving train, dangled a rope-ladder near enough to Jack for him to grasp it—and away the aeroplane and Jack flew, with Jack hanging to the rope.

"He climbed up the rope-ladder to the inside of the aeroplane while it was moving at great speed. Later on, as the aeroplane sighted the automobile, he descended the rope-ladder, dropped into the automobile—which was going at high speed—and rescued Ruth Clifford. When I saw Jack do this wonderful thing my heart almost stood still. When I met him later face to face, I did what every woman does—cried and laughed by turns



Just one of scores of thrills in the 15-episode great serial picture—
"The Invisible Ray"—produced by the Frohman Amusement Corporation.

—patted him on the back—and couldn't help saying, "How wonderful you are, my boy!"

Oh these mothers!

The mother's recital of this experience indicates the courage the motion-picture actor must have. In the case of Jack Sherrill, his courage is backed up by the skill and stamina of a trained athlete, because at school and college he took part in outdoor sports—was a runner in track events and caught in the Culver baseball team, catching in games against Columbia, Dartmouth, Cornell and Pennsylvania. He had a military training, too, at Culver Military Academy, where he was First Lieutenant in the famous Black Horse Cavalry.

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THE FROHMAN PLAN

for sharing some of the vast profits of the Screen (including the profits of the great Serial—"THE INVISIBLE RAY") with those who attend motion picture theatres, is likely to turn out to be the most interesting book you have ever read.

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